52 Student Clubs/Organizations
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WRMC presents: 91.1 FM

FMphasis

"Middlebury College's only music magazine"

Volume 1 • Issue 1 Wednesday, March 2, 1994

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Photo by Neil Cooper and Geffen Records

Upcoming Releases

March albums feature many big names

Compiled by Chris Zegarelli

March 8:
Morrissey *Vauxhall & I*
Tasmin Archer *Shipbuilding*
Soundgarden *Superunknown*
Cheap Trick *Woke Up With A Monster*
David Lee Roth *Your Filthy Little Mouth*
Anthrax *Live: The Island Years*
Pet Shop Boys *Very Relentless*
Nine Inch Nails *The Downward Spiral*
Mighty Mighty Bosstones *Ska-core, The Devil And More*
March 15:
Motley Crue *Motley Crue*

What's New at WRMC?

•Listen for the brand-new WRMC morning format from 6-9.
•Check out "Knowledge is Good" on Sunday nighrs from 7-8.
•Tune in to Saturday Night at the Opera from 5-9.
•Watch for "Need to Know" with John Colpitts on Sunday nights from 10-11.

Various Artists *Motown Sings the Beatles*
March 22:
Bonnie Rait *Longing in their Hearts*
The Proclaimers *Hit the Highway*
Pantera *Far Beyond Driven*
Yes *Talk*
Madder Rose *Panic On*
Eazy'E *Street 8 off the Streetz*
March 28:
Roxette *Crash! Boom! Bang!*
March 29:
Boston *Walk On*
Phish *Hoist*
Pink Floyd *Awaken to the Sense of Reality*

Credit to dld@duts.ccc.amdahl.com & new-releases-request@cs.uwp.edu

Composer remembered for masterpieces

By David Shannon

Witold Lutoslawski, one of the great twentieth-century composers, died in Warsaw, Poland, on February 7, 1994. Nicholas Slonimsky wrote of Lutoslawski: "His list of works is therefore not exceptionally large [due to his habit of lengthy revisioning], but each composition, whatever its length, is an accomplished masterpiece."

He was born in Warsaw on January 25, 1913. Most of his pre-World War II compositions have been lost. His First Symphony, finished in 1947, was banned by the Polish government. Fortunately for Lutoslawski, the Polish government soon ceased its interference with music. The Concerto for Orchestra (1954) is still a rather popular work. At certain points in his *Muzyka zalobna* (*Music of Mourning*), composed in 1958, he combined traditional tonality with the twelve-tone system.

Lutoslawski included chance elements in many of his works, although, in many cases, the performers could only decide their own individual rhythms for the composer's notes. Early appearances of this limited choice were in his *Jeux vénetiens* (1961) and his String Quartet (1964). Later works of Lutoslawski include his Second Symphony (1967); the *Livre pour orchestre* (1968), a series of connected miniatures; the Cello Concerto (1970); the vocal composition, *Les espaces du sommeil* (1975); the Third Symphony (1983); and the Partita for Violin and Piano (1985), in which the composer brings atonality and repetition to a Baroque form. On March 5, at 12:20 p.m., David Shannon will present a 40-minute tribute to Lutoslawski on WRMC, featuring the Partita and the *Livre pour orchestre*.

FMphasis

Volume 1 • Issue 1• Wednesday, March 2, 1994

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Concert Review

Teenage Fanclub explores new style

By Michael Troutman

"This song is called 'Commercial Alternative' 'cause that's what we are," said singer/ guitarist/ frontperson (and all-around lovable Scotsman) Norman Blake during their concert at the Irving Plaza, Wednesday the 16th of February.

...and he's right. Scotland's Teenage Fanclub out of Glasgow are exactly that: A guitar pop band with the right haircuts, ready for mass consumption by the alterna-youth in the post-Nirvana age, where everything that isn't cheese metal or easy-listening is somehow "alternative."

Touring the country in support of their new album, Teenage Fanclub made a stop at the Irving Plaza. Yo La Tengo and Scarce performed the opening acts for the show, and I should mention how amazing each band was, and give more sycophantic babble about how they should tour solo, but Teenage Fanclub did headline the tour.

"Scotland's Teenage Fanclub is...a guitar pop band ready for mass consumption by the alterna-youth in the post-Nirvana age..."

Despite the marketing and hype, the Fannies (as they are affectionately dubbed) write some pretty decent music.

It's probably not life-changing, but they make you smile and their songs are guaranteed to stick in your head.

The story starts back in 1990 with the Fannies' self-financed album *A Catholic Education* (Matador). Tunes like "Everything Flows" and "Critical Mass" hinted at the hooks that were to come.
Next came the single "God Knows it's True," which was delightful, and the out-take collection: *The King* (Matador).

Finally, the band broke into the big time with 1991's much-lauded *Bandwagonesque* (DGC), which even garnered Spin magazine's album of the year.

True, *Bandwagonesque* is a worthy album, and would definitely be a welcome addition in any top ten of that year.

However, what makes it a fine piece of music are some outstanding songs, balanced by some mediocre ones; it's not a great album as a whole.

This brings the story to their latest release: *13* (DGC). Now this is an outstanding album; the climax after the in-out of *Bandwagonesque*. Again, this is not a life-changing album, but it is a solid work of art.

The band showed its maturity through well-constructed, beautiful harmonies, and in the sense that the Beatles and Beach Boys made albums, this is an album.

Oddly enough, enough, *13* has gone pretty much unrecognized, or at least it hasn't been given its proper due by the music press.

This, of course, is due to the simple reason that it has failed to generate a hit video on (e)M(p)TV. Which is okay by me; their shows will be less crowded.

At their concert, Teenage Fanclub played a very enjoyable set. The only complaint was that most of the songs the Fannies performed that evening came from *Bandwagonesque*. They probably should have varied the format a bit. While almost playing that entire album, they pretty much ignored *13*, playing very few songs from the new album.

Opening with "Hang On," the first single from *13*, the Fannies played to an enthusiastic audience until closing with a medley of "The Concept" and "Satan." In between, highlights included "God Knows it's True" and "120 Mins." The Fannies also managed a cover of Alex Chilton's "Free Again" and a version of Bob Dylan a la the Byrds' "Tambourine Man."

Ordinarily, this is a pretty easy song to cover, being fairly standard in the genre of music. The Fannies, however, while remaining true to the original song, added many twists and turns, and it turned out surprisingly well. It ended up producing more than a few smiles and bright eyes from the audience.

Hopefully in the future, their albums will produce hit videos, will sell more, and Teenage Fanclub will have to confidence to delve more into its incredible inventory.

As it stands, though, Teenage Fanclub is a fantastic band waiting to happen. Based on a foundation of solid music, all they need is a strong album, a little recognition, and lots of fans.

Teenage Fanclub has proved that it has the potential to appeal to an entire generation with a brand-new style that speaks for itself. The future has much to offer Teenage Fanclub.

WRMC News

WRMC is back on the airwaves...

By Jesse Cunningham
Station Manager

First of all I just want to apologize to the college community and all of the WRMC disc jockeys for the problems we had last fall. I would like to summarize the status of the radio station at the present time. Last fall, our transmitter, located on top of Gifford, was responsible for producing a signal that was effectively blanketing the airwaves and interfering with the reception of other area radio stations. We were asked by these stations to shut down until the problem could be fixed. Had we not shut down the FCC would have likely shut us down.

The problem was traced to a lightning rod system that was previously installed on top of Gifford. The system installation included wires that were too close to our transmitter, which caused an energized field to form that not only caused the interference, but also damaged our transmitter. It took some time for the lightning rod system to be reconfigured and the transmitter to be evaluated, but the final solution was for WRMC to operate at a lower power level due to the permanent damage to the transmitter.

With this modification,

(continued on page 8)

By John Colpitts
Music Manager

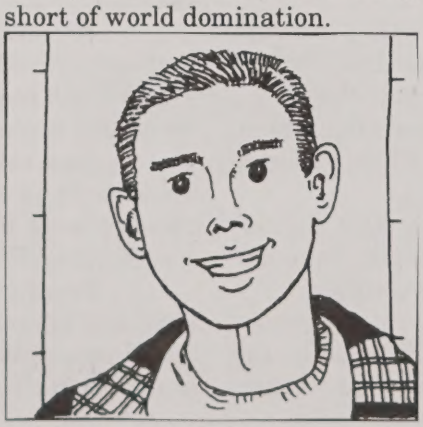
For the record, I was born on November 7, 1972, the son of a carpenter. I was born and raised under a strict, unmerciful hand, often whipped, beaten or verbally assaulted until the age of five, when my parents, in their infinite wisdom deemed me, "a man." I was, from then on, responsible for my own general hygiene, moral upkeep, and education which I hastily procured from the birds and beasts of the forest.

I learned fast and was soon a leader among them. The eagle chicks ate from my hand and I acted as mediator between the herbs and the carns (as they were known in those days).

One such occasion which I remember with great fondness is the so-called "dispute of the tender feet," which is another story altogether.

After many years as a productive, beloved leader, the Elders decreed it necessary that I strike out from their sheltered fold and into the terrible world of man. "You are one after all," they said sagaciously. I was convinced they were right.

As the Music Manager of WRMC FM, I have pledged a goal for myself: I will stop at nothing short of world domination.



By Melanie Moser
Rock Manager

I rode in from the heartland of South Dakota last fall and presently, following a weak first semester and a right-on J-term, I am nearly enthusiastic about the spring term. For the next few months, I will be the rock manager for WRMC – which means that I'll be monitoring rock shows at the station as well as leaving little notes on new cd's and albums. Speaking of new . . .

I strongly encourage all rock dj's to explore the new music shelves. The growth of our already excellent music library depends on air time for new sound. I myself am very fond of venturing into the new music.

My time slot is part of WRMC's new morning format. Our programming has been adjusted to include a three hour morning rock show. This format runs Monday through Friday 6-9 a.m. to provide you with a variety of music as well as information about the daily weather and upcoming events.

Even more outstanding rock programming can be found evenings and late-night from Sunday through Friday and most of the day on Saturdays. Tune in to discover your favorite dj's and shows.

WRMC News

...and we're off to a roaring start!

By Shamoil Shipchandler
Special Productions Manager

Anybody up for a little change? As the new Special Productions Manager of WRMC, it is my job to handle the international music, the talk shows, and even the trivia shows. I can tell you now, though, that we have an incredible programming schedule for our listeners.

During the hours of 3 to 5 on weekdays, the airwaves are filled with music from many different countries. Among the countries represented are those of Latin America, Germany, France, and Spain.

If international music is not your style, we have more mainstream shows, such as the EQ news and SportsTalk. There is also the Brazzle-Dazzle hour, which has long since been a favorite show of our listeners.

A special show that has just come off of hiatus is the Knowledge is Good trivia show. It is from seven to eight o'clock on Sunday night, so you can tune in right after dinner.

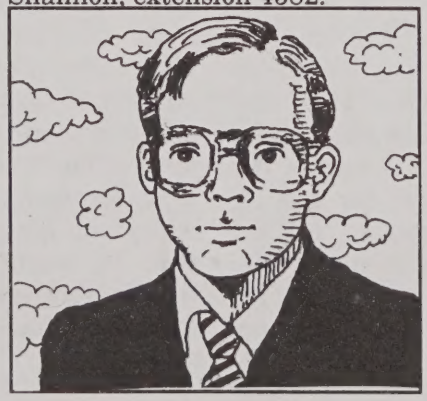
As you can see, Special Productions includes a wide variety of shows which are guaranteed to entertain any listener. Try us on for size, and see what happens. You never know...you may get hooked!

By David Shannon
Classical Manager

The morning shows may be WRMC's newest pride but the Classical Department also has its own special show. We are proud of Saturday Night at the Opera, broadcast 5 to 9 p.m. each week, which enters its second season this year. The title is misleading, for any composition of at least ninety minutes can serve as the main selection for the evening. Highlights include Mark Moynier with Gershwin's *Porgy and Bess* on March 5, and Justin Gibbons hosting the March 12 program, featuring J. S. Bach's *B Minor Mass.*

Also of interest is my Friday afternoon show. The musical content of the show covers all genres, ranging from the Middle Ages to the past decade. March 4 features the Lutoslawski memorial tribute, Prokofiev's 4th Symphony, and Mozart's *Vesperae solennes de confessore* . Later programs includes Beethoven's 7th Violin Sonata, Henze's *Orpheus Beyond the Wire* , and Taverner's *The Western Wind Mass* .

Classical programming is also scheduled for Monday and Wednesday afternoons, and several positions have yet to be filled. Anyone interested in hosting a classical program should contact David Shannon, extension 4582.



By Dan Greenwood
Folk Manager

Rejoice, faithful listeners! You no longer have to wake up to that dull folk music that made it so hard to get out of bed and to your 8:05 classes. That's right, we have moved. We are now on from 9 until 12 on Mondays through Fridays.

Folk programming has swelled to almost twenty students, with seventeen hours of eclectic folk weekly. Look out for include veterans Hollis Rudiger and Lesley Tomion on Monday mornings, as well as Paul Marcus and talk'n'folk pair Michael Howson and Letitia Grenier on Wednesdays. Collen Oates spins an hour of Celtic influenced music on Tuesdays, while country music is championed again by Kennan Radebaugh and Laura Eckert on Thursday. Lee Chilcote has turned his back on his rock past to do a folk show as well.

Also catch Footprints, WRMC's first prime-time folk show, from 8:00 until 10:00 on Sunday evenings. Footprints features contemporary and traditional roots music from around the world and will feature live interviews with local musicians. Folk is a vital music form which continues to grow in popularity with our generation. Tune in; you'll be surprised at how much you like our shows.

Music Reviews

Tori Amos searches "Under the Pink"

Tori Amos "Under the Pink"

Tori Amos' follow-up to *Little Earthquakes*, *Under the Pink*, is a powerful album which focuses on issues of violence between women. This disturbing subject manifests itself in "The Waitress," in which a waitress wants to kill a fellow worker because she makes a better club sandwich. Amos livens and expands her music by incorporating computer generated sounds, such as in "God" and "The Wrong Band." The hauntingly beautiful "Past the Mission" shows that Amos can still express herself through her piano alone. Her lyrics also live up to the powerful messages in her debut album. In "God," Amos playfully asks God if he "needs a woman to look after him," while in "Baker, Baker," she asks a busy baker if he can explain why the man in her life went to L.A. *Under the Pink* is a musically solid and lyrically profound album which solidifies Tori Amos' career as a talented musician and gifted song writer.

By Chris Zegarelli

The Toasters "SKABOOM!"

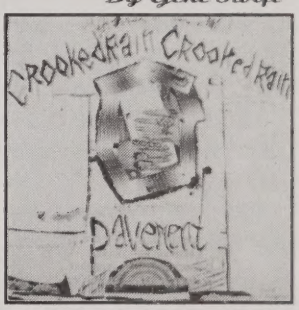
Ska music originated in Jamaica as a distinct offshoot of reggae. It later involved prevalent horn sections and the upbeat percussion. The difficulty with recording Ska is in the production; it is not a studio form of music. The Toasters, in *SKABOOM!* showed a lot of promise in their album, but it still was not enough to overcome the studio limitations. Their music simply lacks originality: with an energetic introduction to the album, "Talk is Cheap," the rest of the album falls into a repetitive track. The music is well performed though, as in "Ideal Man" and "Shocker." The rhythm section lays down a powerful pulse, which seems to invigorate the horns. The Toasters slow down in "Mr. Trouble," for a much more laid-back feel, but pick up again in "ABC's." Overall, this is a well performed, but stylistically repetitive album. The Toasters did a wonderful job limited by the studio, but would be much more effective live.

By Shamoil Shipchandler

ZZ Top "Antenna"

On ZZ Top's newest album *Antenna*, their trademark roadster stands nearly hidden behind a building. It has run out of gas, and ZZ Top pushed it there in the hopes that no one would remember what they were. Simply put, their newest album is boring. Granted, ZZ Top was never a band which tried to be anything but the good ol' boys playing the blues, but there are limits to the same five chords. "Fuzzbox Voodoo" opens strongly with a heavy-footed bass-drum line and a strictly-blues riff, but when the vocals enter, it is a flashback to late-seventies Whitesnake. There is some redeeming value, however, in "Girl in a T-Shirt" and "Cover Your Rig": the first features a true-to-old-form boogy-woogy feel, while the latter delivers an unusual public ZZervice announcement of sorts. I must note that ZZ Top is not R.E.M. No one buys a ZZ Top album to hear poetry set to music. ZZ Top has done better than *Antenna*.

By Gene Swift



Pavement "Crooked Rain, Crooked Rain"

Pavement mainstreams some of rock history's most inaccessible artists. But I suppose that has already all been said. So they sound like a few different bands: is that a crime? On their new LP *Crooked Rain, Crooked Rain* the band branches out and carbons some unlikely groups: The Byrds, Dave Brubeck, the Rolling Stones. It is a more main stream rock album than their earlier work, albeit tempered by their studied sloppiness.

The problem with Pavement is they do not have much to say. On 1991's "Slanted and Enchanted" this shortcoming was mitigated by some catchy song writing. On "Crooked Rain" the hooks remain, a bit worse for wear. They delivers comfortable Pavement, unfocused, druggie-affected and at times excellent stuff. Pavement deserves their hype. In a climate which is consumed by self-indulgent noise rock, they seem to examine the underside of music critics: we're despicable.

By John Colpitts

WRMC Programming Schedule

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6-7	Greg Carolan	Majesty of Rock	Melanie Moser	Momentary Sanity	Neall Currie	TGIF	
7-8		Majesty (cont.)	Moser (cont.)	Sanity (cont.)	Currie (cont.)	TGIF (cont.)	Ben Sanders
8-9		Majesty (cont.)	Moser (cont.)	Sanity (cont.)	Currie (cont.)	TGIF (cont.)	Sanders (cont.)
9-10		Hollis Rudiger	Lee Chilcote	Paul Marcus	Sarah Wyatt	Lee Chilcote	Dan Perregaux & Jason Deschaine
10-10:30		Rudiger (cont.)	Ken Loiselle & Dave McDermott	Marcus (cont.)	Wyatt (cont.)	Folk for Folks!	Perregaux & Deschaine(cont.)
10:30-11		Leslie Tomion	Loiselle & McDermott(cont.)	Mike Howson & Letitia Grenier	Southern Comfort	Folk (cont.)	
11-12	Dani el Stahler	Tomion (cont.)	Celtic w/ Colleen Oates	Howson & Grenier (cont.)	Comfort (cont.)	Definitely Da!	Megan Byrne & Suzanne Daley
12-1	Stahler (cont.)		Andrew Reisner		Matt Hazen	David Shannon	Byrne & Daley (cont.)
1-1:30	Nick Testa		Reisner (cont.)		Hazen (cont.)	Shannon (cont.)	Kafi Adams
1:30-2	Testa (cont.)		Reisner (cont.)	Mark Moynier	Hazen (cont.)	Shannon (cont.)	Adams (cont.)
2-3	Testa (cont.)		Reisner (cont.)	Moynier (cont.)	Hazen (cont.)	Shannon (cont.)	
3-4	Andrew Reisner		Latin-American Pop	German Show	Flamenco/ Classical Guitar	EQ News and Music	Matthew Gendron & Anton Janik
4-5	Reisner (cont.)	La Hora Latina	SportsTalk	French Show	Around the World: Shannon & Vikas	The Brazzle-Dazzle Hour	Gendron & Janik (cont.)
5-6	Mei-Mei Wang & Meghan Barstow	Melanie King & Jason Herlands	Poops Radio	Brett's Hotbox	Hillary Broome & Eric Simpson	The Glue Factory	Saturday Night at the Opera
6-7	Wang & Barstow (cont.)	King & Herlands (cont.)	Poops (cont.)	Hotbox (cont.)	Broome & Simpson (cont.)	Factory (cont.)	Opera (cont.)
7-8	Knowledge is Good	Bill Berlino & Dave Sequeira	Jed Morse & Martin Arms	The After Dinner Mint	Jon Wong & Scott Macklin	Pimp Clinic w/ Frank Nanton	Opera (cont.)
8-9	Footprints	Berlino & Sequeira (cont.)	Morse & Arms (cont.)	Mint (cont.)	Wong & Macklin (cont.)	Clinic (cont.)	Opera (cont.)
9-10	Footprints (cont.)	Rob Schlesinger	Jeanette Cap & Colleen Oates	The Dez and Judy Show	The Hamburger Train	Brad Martin & Chris Jervey	Rob Curr & Johanna Chapin
10-11	Need to Know w/ John Colpitts	Schlesinger (cont.)	Cap & Oates (cont.)	Dez and Judy (cont.)	Hamburger (cont.)	Martin & Jervey (cont.)	Curr & Chapin (cont.)
11-12	Chris Doody	Insanity w/ Stephanie Fischette	Geoff Witek & Matt Roy	Grant Gibson, Jon Baronowski & Ryan Benedict	In Dreams w/ Craig Druehl & Pat Sullivan	The Funhouse w/ Yvette Bernklau & Akiko Gooden	Digger & Zigger w/ Doug Levine & Chris Zegarelli
12-1	Doody (cont.)	Insanity (cont.)	Witek & Roy (cont.)	Gibson, Benedict Baronowski (cont.)	In Dreams (cont.)	The Funhouse (cont.)	Digger & Zigger (cont.)
1-2	Linz & Nerd w/ Lindsay Brown & Sarah Erdman	Frank McDermott & Adam Wienert	Gardner Humphries	James Anderson	Going to Bed w/ Julie, Jen & Jenna	Shifting Emphasis w/ Mark Moynier	Sagheer Faiz & Surendra Thapa
2-3	Linz & Nerd (cont.)	McDermott &Wienert (cont.)	Humphries (cont.)	Anderson (cont.)	Going to Bed (cont.)	Shifting Emphasis (cont.)	Faiz & Thapa (cont.)
3-4					Meg Regan, Abby Clough & Nicola Romanska	The Spirit of Radio w/ Aaron Scifres	Clifford Blackwell & Emily Mitchell
4-4:30					Regan, Clough & Romanska (cont.)	Spirit of Radio (cont.)	Blackwell & Mitchell (cont.)
4:30-5		One Hit Wonders			Penelope Kojima & Will Clark	Spirit of Radio (cont.)	Blackwell & Mitchell (cont.)
5-6		Wonders (cont.)			(cont.)		Greg Carolan

Upcoming Concerts

Widespread Panic to play in Burlington

Compiled by Dan Greenwood

March Concerts

3: Blood Oranges (T)
4: Fishbone (Met); B.B. King (S)
5: Buffalo Tom (CC); B.B. King (S)
6: Dan Hicks (M); Ethnic Heritage Ensemble (F)
7: Melissa Etheridge, Matthew Sweet (P)
8: Greg Brown (M); Michael Ray (formerly of Sun Ra's Arkestra) and the Cosmic Crew (T); Tom Jones (FM); Melissa Etheridge, Matthew Sweet (MA); Widespread Panic (PB)
9: Widespread Panic (UVM/SS $13); Jane Siberry (S)
10: Mr. Dooley, Groovechild, Uncle Juice (T); Peter, Paul, and Mary (MA/SS, $27/25)
12: the Skatellites (M)
14: Cocteau Twins (Met)
15: Born That Way, Famous Potato (T)
17: Board at Toast, sponsored by Burton. Hip hop party featuring Roguish Armament. (T)
18/19: John Cafferty and the Beaver Brown Band
20: Either Orchestra (F)
23: John Gorka (M); Buck and the Black Cats, Hickory Switch (T); Rickie Lee Jones (F/SS $22)
25- John Ranbourne/ Robin Williamson (UVM)

Guide:
T= Club Toast, Burlington (802)660-2088
MA= Memorial Auditorium, call Flynn BoxOffice (802)86-FLYNN
F= the Flynn Theatre (802)86-FLYNN
SS= tix available at Sound Source
FM= the Forum, Montreal; call 86-FLYNN
FF= Foufonne's, Montreal; call 86-FLYNN
PB= Pickle Barrel, Killington; 422-3035
M= Metronome, Burlington (above Nectar's) (802)865-4563
S= Sneakers, Burlington (802)655-9081
CC= Cafe Campus, Montreal; call 86-FLYNN
Met= Metropolis, Montreal; call 86-Flynn

Cunningham explains WRMC direction

(continued from page 4)

WRMC returned to the air during J-term and will be back to a 24-hour schedule for the spring.

In addition, there have been rumors that WRMC will be upgrading from 100 to 1000 watts. Our request for a power upgrade has been granted by the FCC. An upgrade would allow WRMC to reach well into Rutland, Burlington, and west into New York State. Our engineer and our physical plant contact are currently researching the equipment we will need for our transition when it occurs. There are however problems with the proposed site for our new transmitter on Chipman Hill. Chipman Hill was given to the town with the requirement that it would be used for recreational purposes only. Whether or not WRMC and other organizations may locate their towers on Chipman Hill is a matter that must be decided by the town through a legal process that we, as the administrators of WRMC, have no control over. The most recent information suggests that a court date may be set for the coming summer, although this is not certain. At this point the earliest we would be able to upgrade our current system to 1000 watts would be next fall.

I just wanted to update the college community on the status of WRMC, because there has been a lot of confusion and speculation as to the problems involved in our operation during last fall. I would also welcome any comments or concerns that anyone has about the operation of WRMC and invite anyone who is interested to attend our weekly meetings on Mondays at 5pm. in the WRMC lounge.

Are you interested in joining FMphasis?

We are always interested in additions to our staff

Middlebury College Box 3365 or
FMphasis c/o Drawer 29
(802) 388-3711 extension 4498